



ПРАВДА

Volume XIX No. 6

Innis College - U. of T.

February 1986.

For Workers Revolution!

ICSS ACTION

by Jim Shadden

Because our "news staff" seems to have disappeared this month, I've decided to take matters into my own hands and do one giant ICSS roundup. Here's the score: Government: Meetings continue to be held every other Thursday (and sometimes every Thursday) at 3:00 pm in the Cold Room. That's the room in the back of the Pub (ask Fuzz if you're lost). Despite mountains of homework and a general feeling of "meeting-overdose", student affairs meetings continue to get quorum. ICSS hacks are an admirable bunch. Come meet them this Thursday (February 27).

Elections for next year's executive and nine student positions for College Council will be held March 24 and 25. Rumours abound but nominations don't officially open till March 5. If you're interested in any of the following positions then don't hesitate to submit your application to Sirje Jarvel (rm 116, 978 7368) sometime in March: President (Art's job), Vice-President Services (Gilles' job), Vice-President Treasurer (Heather's job), Social Rep (Martha's job), Men's Athletic Rep (Mike's job), Women's Athletic Rep (Shanti's job), Co-Ed Athletic Rep (Andre's job), Education Rep (Htin's job), Clubs Rep (Vicki's job), Farm Rep (John's job) and, pending approval at the referendum (details below), Communications Commissioner. Let's outdo the Philippines.

Here's the details re: the aforementioned referendum. A few Student Affairs meetings ago we voted to have a referendum to decide whether or not to re-instate the Communications Commissioner. A lot of this work presently falls under the VP Services portfolio but some of us (most of us) at recent meetings decided that a general re-vamping of the executive positions was in order. The Communications Commissioner, it was decided, was a worthwhile job primarily because it made the Secretary (Lesley's job) an elected position and, hence, more accountable (not that Lesley is doing a bad job or anything). Furthermore, with the exception of groups like the Film Society (who do their own advertising) it is quite uncertain right now just who is responsible for advertising ICSS events. Are we right? Or are we just another paranoid bureaucracy creating more of the same, self-perpetuating the Iron Cage?

Oh, yeah, the position of Chairperson(s) of the orientation committee is also open. Another totally thankless job. Do it.

A similar motion to scrap the Clubs Rep position and have its duties subsumed under Social was defeated.

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Photo by David Marcovitz



SIRJE'S SUNSHINE COMRADE

Sirje's Sunshine Comrade this month is the prestigious winner of the Moss scholarship, Mike Zryd. Mike has won the hearts of the people by a stellar combination of academic excellence and extracurricular involvement. Rumour has it that Innis has the highest per capita Moss achievers at the university. We must be doing something right.

UNCLE HAROLD WANTS YOU

by Sirje Jarvel

On Wednesday, March 5, 1986, nominations will open for a two week time period for elected ICSS positions, as well as ICSS reps to Innis College Council. Whether you realize it or not, this is your chance to fight rampant student apathy across campuses everywhere by becoming involved in student politics at your own beloved Innis. Already I can hear you asking, "What can a position on the ICSS do for me?" Well, a position on the most prestigious ICSS can prove to be a valuable and richly rewarding experience for both you and your family in many ways. You will develop new confidence and skills, you will meet new people, and you will travel to exotic places (i.e. George Connell's house). It can bring you fame, glory, and entry into the big-time politics, all in a short 9 months (look what happened to Scott Burk). Not only can a position on the ICSS do all this (it can also lower your G.P.A.), but most importantly, you will be able to face yourself in the mirror each morning (whether or not you actually want to open

your eyes is your own business) with a clear conscience knowing that you will have made a difference at Innis.

Now that you've decided to seek office, the next step is to decide which position interests you and which is the best suited to your many skills. Let's start with the Inner Executive.

The Inner Executive is comprised of the President, a Vice-President Government, a Vice-President Services, and the Treasurer. The President is the chief executive officer of the ICSS, which means that s/he has to be sure that all the commissions run smoothly, and has to act as an external representative for the student society.

The V.P. Government (obviously the best position to run for) is in charge of all political affairs concerning the ICSS inside the college, i.e. elections, student affairs meetings, referendums, etc.

The V.P. Services, on the other hand, is in charge of the events and services operated by the ICSS, also oversees all the commissioners and reps.

The responsibility of the Treasurer is to

manage the financial matters within the ICSS.

This year there are plans to reintroduce an older commission. The Communications Commissioner (if the position is passed) would be responsible for advertising ICSS events, taking minutes at all ICSS meetings, and maintaining adequate office supplies. The Communications Commissioner would deal with everyone on the executive and would be a strong influence in making or breaking the year, depending on how well s/he advertises the various events.

The responsibilities of the remaining commissions are as follows:

Education Commissioner--This is one of the least understood commissions, but one with the most potential for development. The reason for this lack of understanding is the commission's wide and unstructured scope. The Education Commissioner is in charge of all educational events held by the ICSS. In the past, these events have included films and discussions on pornography, abortion, and South Africa.

Social Representative--the Social Rep is in charge of organizing and coordinating all ICSS-sponsored social events. These include parties, formal, home-coming float, movie nights, etc. Each of these events is headed by a Committee, so if you can only commit a small amount of time, keep these events in mind for next year.

Farm Representative--The Farm rep has the tough job of booking and organizing food and transportation for Farm weekends at the Innis Free Farm (near Brantford). S/he would also make sure that the weekend is a success and that the place remains intact, or at least in the same condition that it was found.

Men's Athletic Representative--Although this position is rather self-explanatory, the rep has a number of responsibilities. S/he is responsible for maintaining and developing men's athletics at Innis within the university's intramural program. This includes putting up schedules, finding and prodding team reps and coaches, organizing awards and trophies, and

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INNIS COLLEGE: THEORY AND PRACTICE

by Adam Sobolak

The layout of Innis College, we all know, is perfectly suited to the college's cozy, informal, small-scale personality. It is also one of the happier U of T architectural episodes of the past thirty years. Even if the present building is too labyrinthine to be truly lovable, it is distinctive, and makes the college itself distinctive and attractive to students—something which might not have happened had funds not run out towards the close of the 1960s.

For twelve years until the present building opened on January 6, 1976, Innis College existed on chewing gum and spit: first in the prefabricated offices which now house the Ombudsman in Hart House Circle, then in the MacDonald House at 63 St. George. The goal had been an academic/residential "college complex" much along the lines of New College, and the firm of Massey & Klanders (Hart Massey of the Toronto Masseys) was commissioned to design new quarters along the Sussex blockfront between St. George and Huron. This proposal, which was cited by *Canadian Architect* in 1968, consisted of two low academic blocks flanked to the east and west by nine-story dormitories, a crinkly glass-and-concrete composition set around a quadrangle, far from the "Robarts clone" many people now assume. Still, it was suited for a more bucolic "university town" setting (or York) rather than the volatile U of T campus in an increasingly volatile urban setting, and besides, it would have ensured for Innis a New-type anonymity. In any case, the plan was killed by mid-1970, after the Ontario Government and CMHC laid their funding dams—just in time for the urban reform movement to argue against the destruction of a valuable and venerable residential proposal would have been unthinkable.

Meanwhile, a real community spirit had developed within Innis as it was, a spirit so vital that it was decided to preserve it in future proposals—so the wished-for enrollment of 1500 (572 in residence) was scaled down to a reasonable 800 students in line with a "fundamental rethinking of what the college should be". Thus Innis became U of T's Small College, the hallmark of post-60s progressivism (complete with student-faculty parity on the College Council). After flirting with the idea of taking over the School of Graduate Studies building, Innis decided once again to build anew, on the same site but with much scaled-down plans, and the building committee saw the involvement of students and the community as well as the usual staff and bureaucrats—another "progressive" idea. Following weekly meetings in the latter half of 1971, a document was put together, called *Towards a Permanent Home for Innis College*, which outlined the new requirements, emphasizing words like "humane", "diversity and variety", "economy" and "related to what's around us". This was published in January 1972; by the end of the year the architects for Innis were chosen—the firm of Jack Diamond and Barton Myers, the heroes of the urban reformers. Even then the college was so strapped for funds that construction was delayed until late 1974 after further scaling down of plans; but once the new building opened Innis settled down easily, and exactly ten years on, the match still seems ideal.

A.J. "Jack" Diamond and Barton Myers revolutionized architectural style and programme in Toronto, and marked the beginning of a concerted reaction to the simplistic receipts of modernism, with works such as York Square (1969, at Avenue and Yorkville) and the Ontario Medical Association (now the Chinese Consulate; 1970, St. George South of Bernard). Both had studied at the

University of Philadelphia, where they fell under the influence of Louis Kahn and Robert Venturi; the Diamond & Myers vocabulary which resulted combines Kahn's use of geometries and differentiation between "served" and "servant" spaces with Venturi's conscious creation of an "ugly and ordinary" vernacular, with a bit of Charles Eames industrial dash too boot. More important than mere matters of style, Diamond & Myers transformed the city's urban outlook. Under the influence of theorists such as Jane Jacobs (who moved to this city around that time), they demanded the preservation of community and urban scale, condemning the narcissistic St. James' Towns and T-D Centres in favour of something assimilable, through techniques like urban infill. According to Diamond, "Eccentric or bizarre design is easy novelty...Context, on the other hand, makes its own, usually very different demands...one of the main thrusts of my work has been to develop techniques for increasing densities without traumatizing or disrupting the neighbourhood or precinct as it stands". Likewise, Myers emphasized "the need to develop a philosophy of urban consolidation". Such emphases paved the way for the urban guidelines implemented under David Crombie's mayoralship and city-sponsored developments such as the St. Lawrence Neighbourhood.

The Diamond & Myers style is well showcased in Innis. It follows a model which the firm had well demonstrated in its housing proposals (like Hydro Block down on Baldwin Street), where the existing residential character is preserved as new construction fitted unobtrusively along the blockfront. To nail the message to the ground, one of the Queen Anne-Style houses along Sussex was preserved and reoccupied as part of the college. The exterior of the new building echoes the houses with its common red brick and clay tiling, subtly modulated (note the tops of the colonnade and the articulation along St. George) to a less diagrammatic result than the OMA just down the street. The house, the new classroom block and the Town Hall are separated by the "servicing" spaces, the skylighted access corridors, and a "backyard", is formed to the rear. An ambience is formed by exposed pipes and ducts shooting up the halls and down the walls, declaring the main routes of access; by the spiralling concrete column patterns echoed in metal; by frankly expressed materials, by metal rails, by tight and snug spaces, by those notorious grillwork stairs and enough plasterboard to last a lifetime. The "urban fabric knit together" is stridently declared. The location could not have been more ideal; here is a building which, more than anything else, thumbs its nose at the Robarts.

Innis is blessed with intimate scale and respect for the streetscape; then, why is it so hard to love? Here is where the old Diamond & Myers theories fall apart. Small, intimate and straightforward as it is, Innis feels harsh, brittle and mean, and this isn't just due to cutbacks; the exposed utilities and plasterboard exude a high-style institutionalism which is institutionalism all the same. The place is too "ugly and ordinary" for its own good. Furthermore, Innis feels less like a college and more like a neighbourhood community centre (where one can presumably picture an activist group protesting the next high-rise or expressway intrusion threatening the neighbourhood, Sevneties-style). This isn't bad in itself, for Innis, but is anything but an ideal college model, just as it would be ridiculous for all public schools to be like alternative schools. It suggests that that's all the 1970's, the urban reform decade, was capable of—and after-the-fact failure of nerve, incapable of a monumental statement, a homely

medievalizing fantasy.

Certainly it was all U of T was capable of, but not Diamond & Myers; the Student Union at the University of Alberta in Edmonton proves otherwise, that the firm could make a monumental statement with its pipes and ducts and rails. But Barton Myers was in charge of that, and Jack Diamond was in charge of Innis, and their subsequent careers (the firm broke up shortly before Innis' opening bear this out; Myers (most recently in the Phoenix Municipal Centre competition) has proved himself as an artist, while Diamond has so avidly publicized his hero-of-the-city rhetoric that one thinks him incapable of any effective design along the lines of a city hall. Even Diamond's over-acclaimed YMCA parades its Postmodernism like a cloying emblem.

There are also problems of a technical and functional sort at Innis—the leaks, the staining walls, the bad acoustics, the metal "girlwatchers" stairs (now fixed in the main spaces, but not in the library), the separation between the western and St. George sections. On the other hand, the Pub's always been agreeably informal, with one nudging old, and the Innis Library is one of the most poetic spaces Diamond & Myers created, with its staggered levels and intersecting flights of stairs and peaked skylight sliding along overhead—a

high-tech Laurenziana. Its entrance, once bafflingly close to the stair, has been altered; woe be to the one who puts metal plates over these stairs and levels, like they did outside.

Innis really does not deserve such a harsh critique; Toronto is much better off with the architectural type this represents. Only ten years after its opening, though, Innis already seems in some ways a period piece. Stylistically, with its exposed utilities, it is 70s "high-tech", differing from its 80s counterpart in recalling *Modern Times* more than *Darth Vader*—an innocent delight in the nuts and bolts and machinery of it all. Narcissism has returned, too, and that decade's concern with urban scale has also been left looking passe (for proof check out what's happening in Harbourfront). And if Innis is a period piece, how good is that for the college's image? Anyway, go up to the deck above the pub, with its slatted wooden floors, the pipes and gangways frolicking upon the roofs new and old, and think how in a few years time this will be all worthy of restoration—giant Helvetica numerals upon doors back into vogue!

to the amalgam of the University of Toronto, no building epitomizes the 1970s more than Innis College. See? 1970s nostalgia may not be such a bad thing. Save our cities!!!

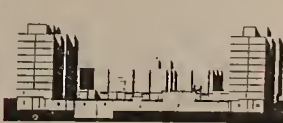
Innis College, University of Toronto

Architects: Massey and Flanders

This college for 1500 students, 572 of whom will be residents, will be located on a small site which will be redeveloped, surrounded by a French populated, healthy urban environment. The building will be disposed around the perimeter of the site, creating an open court. Around the court at ground level there are two levels of varying width from which can be reached all the academic, residential and communal space. The two high residence blocks are at the east and west ends of the site with three stories elements for academic and administrative use at the north and south. At the south-east corner near the main entrance the arcade will be linked into the concourse below in a two-story space which will be the focal point of the college.

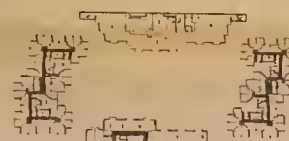
EAST WEST SECTION

1. Lecture room
2. Library
3. Study room
4. Kitchen
5. Dining hall
6. Lounge
7. Bar
8. Entrance
9. Main staircase
10. Main staircase



SECOND FLOOR PLAN

1. Lecture room
2. Library
3. Study room
4. Kitchen
5. Dining hall
6. Lounge
7. Bar
8. Entrance
9. Main staircase
10. Main staircase



COURT LEVEL PLAN

1. Lecture room
2. Library
3. Study room
4. Kitchen
5. Dining hall
6. Lounge
7. Bar
8. Entrance
9. Main staircase
10. Main staircase



CONCOURSE LEVEL PLAN

1. Lecture room
2. Library
3. Study room
4. Kitchen
5. Dining hall
6. Lounge
7. Bar
8. Entrance
9. Main staircase
10. Main staircase



yeah right,...

EDITING?...what's that?



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"I'm telling you right now Jim, I'm going to type this article; then I'm watching Dynasty at 9:00" -- Paul Della Penna



LETTER(S)

The Innis Herald has an open letters policy. Please ensure that letters are typed (double spaced), signed (with telephone number) and free from sexual, racist, homophobic, sexist, libelous or just plain dumb content; letters may be edited or rejected on those grounds or undue length. Opinions expressed in letters, like all submissions, are attributable only to their authors; no liability is attached to the Innis Herald, the Innis College Student Society or to the publisher.

"infrequent transgressions"

I am writing this letter in response to how I was portrayed in a recent article in your paper. In it I was described as being upset -- this is not true. I am not upset. The remark about my thinking the culprits could be hanged was said in complete jest, and that the implication of their being seriously guilty is completely unfounded. In my view, young people between 18-22 or so, experiment with their freedom and that this sort of activity (to the degree of stealing a tree) is more cute than it is a mortal sin. I know the individuals involved well, and if you did I'm sure you'd agree that they are good people, in spite of infrequent transgressions from pedestals of purity people like you construct. One ought not to kill a fly with a shotgun when a swatter will do. Secondly, I object to your use of the word "should", namely the culprits should be suspended. I think you would agree that we should have the right to decide how to deal with them as we please. Our leniency is a reflection of our capacity to forgive, not the abdication of responsibility. You, like us, do not have a repository of truth to access when playing god, and I'd respect you more if you acknowledged that. All in all, and this may be misinformed, I am disappointed in the general self-righteous attitude being projected at our fraternity from your college. Moreover, I've learned why politicians lie so much -- because they are probably so often misquoted in the service of narcissistic sensationalism on the part of the media. I suggest you re-evaluate

your motivation, ethics and competence when reporting the thoughts of others to insure both the integrity of those about whom you report and of your spirit.

Bill Colvin

"more maturity and tastefulness"

Having celebrated its 20th anniversary last year I would expect Innis College to reflect more maturity and tastefulness than was evident at their annual variety night on Jan 26. Last year's hostess and host team lent a gentle control to the evening and allowed a woman's perspective to be part of the show. This year I only saw the woman's perspective through dramatizations by very young men who no more know the meaning of comedy and humour than how to elicit legitimate laughter from female audience members. Instead, they repeatedly relied on the group to collectively suppress our feelings and pretend all was just fine -- and even good -- with their stereotypic humour.

I don't need allusions to bestiality, masturbating with a coke bottle and someone inserting grapes in a vagina to laugh. From where I sat I could hear audible gasps from the audience during this first "act". Were I not taken by surprise by this act, I would have hissed and booed. And I expect others would have joined in.

I have seen Richard Pryor Live On Sunset Strip and enjoyed it thoroughly. Here is a premier comedian who makes us laugh by taking shots at himself. Not once in Saturday night's performance did the twins -- the MC team -- risk themselves or their comic personalities by making themselves targets.

Perhaps if they did they would develop some integrity, so that the moments of genuine wit and intelligent humour (which were there) would not be

LEGITIMATION CRISIS

Ask Lubor Zink how wonderful democracy is--how we fail to appreciate its singular glory--how complacent we've become. Lubor knows. Democracy is precious. And yet, here at Innis College, brainwashed by years of commie-pinko poly-sci professors, we view the democratic process as a farce, a game played only by over-zealous resume builders and proxied football players with charge cards.

The Innis College Student Society (ICSS) elections are opening up March 24th and 25th, and if they're anything like last year's, don't bother. Last year, every position was appointed by acclamation with the exception of V.P. Services, and here, only 100 people voted. For a college of 1000 people, this figure is shameful (Even the SAC elections attracted 30% of the full-time undergrad population last year). Still, 10% is the national average for voting in student government elections; we're really just a microcosm of the broader student population--apathy reigns supreme here as elsewhere.

On the bright side, we're small, energetic, eccentric (well, we think so) with a strong sense of oddball community. In some ways, what unites us is our perception of other's inaction: "It's a tough job but someone's got to do it." Still. Before our university-renowned egos

take over from our finely developed critical sensibility, let's not divorce fun from politics.

The work will (probably) get done but if positions are constantly filled by acclamation, press gang, or simply remain vacant, several problems emerge. With no selection process, you may get an Orwellian Treasurer (2+2=5) or a somnambulist Social rep (who needs parties anyway?). Or you could perpetuate an Innis mafia. The worst thing, though, is that if everyone gets elected by acclamation, we can't bitch or complain or say, "she would have done it better." Let's face it, we're talking free market here.

At the Innis Herald our experiment with democracy--which means we'll print virtually anything--has often resulted in stunning mediocrity. But we have no pretensions of being a serious newspaper, nor any desire to be one. There are two other campus-wide papers that do it much better. Our mandate is to cover the news and events at Innis College. If there's nothing to cover (like this month), we'll waste space--but we don't circulate 12,000 copies of pure filler like some colleges, only 3,000. Our ad revenue is pretty substantial. \$0. So far. Mind you, our covers are pretty inventive. How about that Panda spread?

How do we do it?

obsured by the defensive position I assumed after the first act. I'm certain other audience members specifically other women and gay's, will agree.

Simon and Gilles--you're both old hands at making Innis' variety shows successful. what went wrong?

Joan Lazarski.

"NO" TO LIMITED ENROLMENT

Professor Kovrig, Chairperson
Department of Political Science
University of Toronto

Dear Professor Kovrig:

The Executive of the Union of Political Science Students wishes to express its profound disappointment in the decision of the Department to support a policy of limited enrolment in the Specialist and Major programs in Political Science.

We have made repeated efforts to convey our serious misgivings toward limited enrolment, including the following major objections: that a serious "spillover" effect would contribute to overcrowding in other departments; that an unhealthy precedent is set paving the way for other underfunded departments to make similarly restrictive policies that diminish student freedom; and that over the long term, as students are regarded as acceptable casualties of dwindling resources, incremental adjustments to this policy may cause the program enrolment requirements to become more stringent.

Most importantly, however, we object to limited enrolment because it contradicts both our deeply held beliefs concerning students' right to accessible education and our support of the principle of true academic freedom.

As students pursuing studies in the discipline we feel further dismayed by the

failure of the Political Science Department to sufficiently include students in the decision-making process. We must oppose the anti-democratic pursuit of a policy that sacrifices student rights, and its culmination in the endorsement by General Committee of the Department's proposal on limited enrolment.

This decision can only be regarded as a serious betrayal of all students in the Faculty of Arts and Science.

Sincerely yours,

The Executive of the Union of
Political Science Students

I APOLOGIZE

In the January Herald I made what I had intended to be constructive criticisms of Simon Cotter's rebuttal to Art Wilson. Simon subsequently complained to me that, not only was an editorial response to a letter addressed to someone else out of place, the tone of the letter read like Anti-Cotter propaganda. This was not my intention but, as Simon rightfully pointed out to me, it was certainly perceived that way by those not in-the-know. I had previously rejected a piece of Simon's because I thought it would be perceived as malicious. It was not intended maliciously but that was not the point.

Simon also pointed out that, in the same issue, I made fun of his genuine concern for Anne Creighton's whereabouts. Again, no harm was intended but that piece, coupled with my response to his letter, certainly conveyed a malicious message, a message directed at Simon. Simon was (and is) genuinely concerned about Anne: any comparison, then, to Sylvester Stallone would indeed be insensitive.

In short, neither I nor the Innis Herald have a vendetta against Simon. Unfortunately, the January issue did not convey that very well.

Jim Sheden
Editor

VLAD UPDATE (NOT BY KEN SARNER)

By Flame Lily Zimmerman

Vlad was buzzing with excitement almost as soon as everybody had returned from their far-flung vacations. Most were surprised to discover the house saturated with "Aces High" propaganda...but the culprits were soon traced by the loud choruses of "Run/Live to fly/Fly to live/Aces high" emanating from a certain notorious second floor club room. And by their loud ghetto blaster at the first house meeting of 86 -- which exposed other controversial issues such as the maid's name (Maria, for you delinquents) and the daunting prospect of Club Vlad turtle-necks for all.

The second phase of the media blitz is "Eight Miles High", which had a good start (despite some artistic sabotage by a well-known Brazilian bombshell) but has since fizzled -- though the 16 minute live version may be the next hot item.

651 residents had two impromptu house meetings on the front lawn as they gathered to watch Vlad burn -- first on a chilly Thursday due to unexplained phenomena and a week later at 10:30 in the morning. The second such meeting attracted the attendance of Sal and Brenda, draped in their towels, and a distressed Yellow Steve, who was separated from his demon toaster by the U of T police exorcism squad.

In the home improvement department, large anonymous men spread drop cloths all over the first floor hall in early February, indulging in a 3-day orgy of spackling and painting until the walls were -- the same old beige. Also, as we enter the high-tech modern age, two microwaves have appeared (settling the militant dispute between the main kitchen and kitchenette factions). One hates to speculate what may end up in them, considering the culinary tastes of some Vladniks.

Word has it that security precautions may be stepped up drastically in the near

future as "Applications to Visit Vladimir House" received an enthusiastic welcome (especially from Rick and Martha) during a recent test run. The form, which requires the visitor to answer such crucial (security-wise) questions as: "Have you ever used, been addicted to or trafficked in narcotics"? will provide a (probably extremely interesting) record of who is visiting whom, and why...(no contraband toasters will be able to be smuggled in under this programme).

In the world of Vlad entertainment, Newfies may or may not have better sex, but they certainly know the age-old secret of behaviour stimulation in an otherwise dreary New College dining hall. In particular, St. John's native Sarah has divulged to us the time-tested Newfoundland art of hanging teaspoons from the nose. With unbridled passion she passed the tradition on to several eager Vladniks, notably Brenda, who although of Long Sault extraction, demonstrated the finesse of a native in her breathtaking ability to balance not only from her nose, but also from her chin, cheeks and eyes. Readers, do not attempt to re-enact these daring scenes in your own homes.

Spoons also played an intrinsic role in another incident of Vladore. The weekend of February 8th, house manager Sally, with the assistance of Bill, conducted a full-scale dish and utensil purge from the main kitchen. Talia, high priestess of the fish plate, was emotionally shaken by the highly disruptive incident, but law and order were later restored to 651 Spadina when all confiscated materials which hadn't oozed off to dank corners of the basement were returned.

Meanwhile, the VERSAtille Vladniks were detained for questioning by Robbie, by the way of his Vlad Versa Forum. Those who escaped Forum participation will no doubt be vapourized by the

notorious beam pods on the Wilson Hall ceiling.

Rounding off our food coverage, Tuesday falafel expeditions have been terminated due to unprecedented inflation. Extensive price comparison is now in progress.

Social co-ordinator Martha, fresh from her spoon-hanging successes, broke new ground in the fashion world by revealing her well-hidden preferences for black leather and studs to a crowd of advisors and admirers. We look forward to her appearance at the next Innis event.

And don't forget your appearance here at 651 is also looked forward to. you mustn't be shy. Just ring the bell at the door and one of our kind will let you in. Ask for Flame Lily.



photo by Sirje Jarvel

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**ICSS STUDENT AFFAIRS MEETINGS:
SEE HOW IT'S DONE BEFORE YOU RUN
FOR AN EXECUTIVE POSITION. NEXT
MEETING: FEBRUARY 27, 3:00 PM IN
THE COLD ROOM (IN THE BACK OF THE
PUB). AFTER THAT: MARCH 13.**



Innis Semi-Formal

Fri. March 14th

for more info contact ICSS: #978-7368 rm.116 innis college

"SO MUCH,...

VARIETY NIGHT

...WITH

by Paul Della Penna

Saturday January the 25th, Innis College held its annual Variety Night—an evening devoted to the best Innis College has to offer in the way of talent. Yep. Hmmm. Supposedly the party afterwards was great—I didn't stay.

Variety Night. Yeah,... hmmm, really interesting. No really. Wasn't perfect,... but hell it's not supposed to be, right. Flaws, flubs, bad jokes, disorganization are part of the charm. And there were glimpses of genuine talent—especially the brilliantly absurd Adam Sobolak whose inspired lunacy surprised those prepared for the worst. And hey even funny emcees, especially the one with the beard whose monologues on working at the Bay, the architecture at Trinity, and Victoria girls were satiric gems—devilishly wicked and too true. And super modern dance interpretations by Sirje Jarvel and Linda Makk — not that boring "birth of a flower" shit— but graceful, lyrical movements with pink streamers and red nerf balls. Art.

Music? Yes. Unfortunately either lost-in-the-twilight-zone mid-seventies folksy singer-songwriter dreck like Bread, Joni Mitchell, The Eagles, and late Beatle covers, or Ted Parkinson's "funny the first time" renditions of the Jonathan Richmanesque "I'm in Love with My Dentist" and "my Brother's a Mormon" at which the audience was encouraged to join in on the chorus.

Drama? A somewhat tedious and over-long (but well-acted, I guess), Edward Albee-like play about a Bhuddist and a working-class Joe philosophizing in a laundromat, in which nothing much happens but the meaning of the universe is explained. Not a good idea for opening act. The drama programme was redeemed, however, by Gilles Poitras, a truly gifted and engaging mime artist whose every gesture is dead-on - "The Invisible Man", a knock-out fight with a non-corporeal adversary and "Subway", the trials of an early-morning commuter, were good clean

fun. Unlike the foul-mouthed, sexist, homophobic stand-up shtick of Innis College's own Buddy Hackett, Simon Cotter— who unfortunately, for those who strive for political correctness, was very funny. Even really mean-spirited heckling and hissing did not deter the fearless Cotter and we (I) eventually succumbed and gave in to guilty pleasure.

None of it exceptional and revelatory. But more importantly, *not* terrible— expecting to sink in my seat and cringe the greater part of the evening, I in fact laughed, hissed, heckled and stayed awake. This being no small feat, I commend the Innis College not-ready-for-the-Bob-Revue players for their chutzpah, and doing so much with so little.

All photos by Richard Lauens



Man With Microphone (Barry Anderson)

Man With Microphone II (Adam Sobolak)

Man With Microphone III (Simon Cotter)

Man With Microphone IV (Scott Anderson)

VIEW



SO LITTLE"

A star-studded cast!

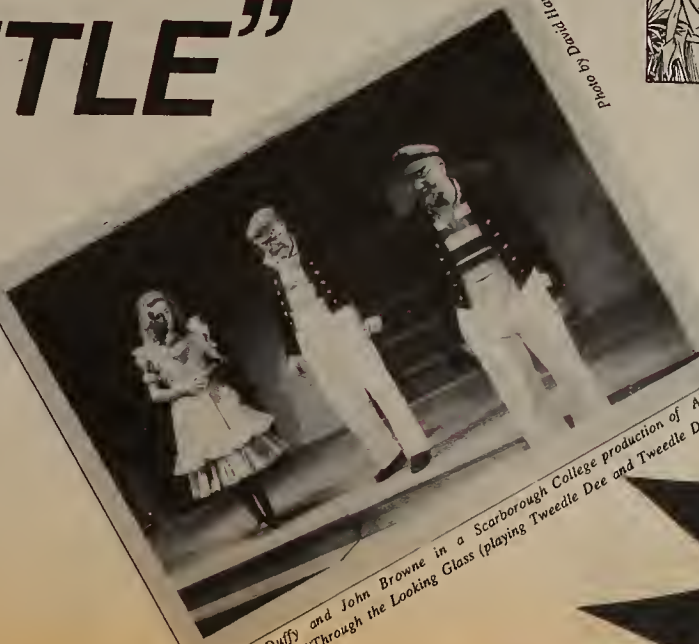
Desperately Seeking Microphone (Gilles Poitras)



Man With Microphone and Guitar (Ted Parkinson)

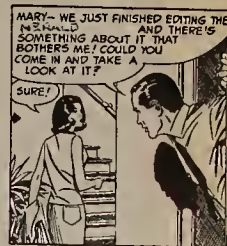


Man With Microphone and Guitar II (Ramsey)



Dennis Duffy and John Browne in a Scarborough College production of Alice in Wonderland/Through the Looking Glass (playing Tweedle Dee and Tweedle Dum).

Photo by David H. Loford



MARY- WE JUST FINISHED EDITING THE NEWS AND THERE'S SOMETHING ABOUT IT THAT BOTHERS ME! COULD YOU COME IN AND TAKE A LOOK AT IT?

SURE!

MARTIN RITT: HERE'S THE LOWDOWN

by David Shaw

This year's speaker at the Norman Jewison Lectures was Hollywood director Martin Ritt, who was on campus to answer questions about his career while several of his films were screened. Ritt started in television as an actor, soon progressing to directing in the early 1950s. However, he was blacklisted in 1951 and was not allowed to work in the industry for the next six years. He achieved his first opportunity to direct a film by accident. His film, *Edge of the City*, was made when MGM was in a proxy fight and, because of its very low budget (400 000), passed unnoticed by the studio executives. Although the film never made its money back, it was an initial hit, and affords started to arrive for Ritt to work again.



Ritt's latest film, *Murphy's Romance*, is the 23rd in his 30 year career film, and continues his concern for social issues, although his latest film is the lightest one he has made yet. Casting remains integral to his films: "There's a kind of divinity in sniffing out what people are going to be about." Having worked with both actors who have been at the beginning of their careers (John Ashley in *Hud*, William Shatner in *The Outrage*) and actors at the twilight of their careers (Chester Morris in *The Great White Hope*, Zero Mostel in *The Front*), Ritt admits, "actors are a rare item and good ones are special."

In 1965, Ritt showed the seamy side of espionage, in contrast to the glamorous James Bond films, in *The Spy Who Came In From The Cold*, with Richard Burton. In 1966, he prefaced the gangster pictures of the early 1970s (such as *The Godfather*) with his film *The Brotherhood*. Ritt also made half a dozen films with Paul Newman: *The Long Hot Summer*, *Paris Blues*, *Hemingway's Adventures of a Young Man*, *Hud*, *The Outrage* and *Hombre*.

Ritt admitted that William Faulkner was one of his favorite authors, but his own adaptations of Faulkner's works were not his favorite films (*The Long Hot Summer*, *The Sound and the Fury*). Directors that he has admired include Orson Welles, William Wyler, John Ford, and Satyajit Ray.

Ritt's only overtly political films are *The Molly Maguires* and *The Front*, the latter being a light treatment of the era when he was blacklisted. Ritt admits to having a bias for working people and the underprivileged, but doesn't really allow it to dominate his films. Growing up in the rough part of New York and the poorer regions of the South, he brought his love of the South to films such as *Sounder*, *Conrack*, *Casey's Shadow*, and *Cross Creek*.

Among the many diverse actors Ritt has directed are: Sean Connery and Richard Harris (*The Molly Maguires*), Edward G. Robinson (*The Outrage*), Barry Nelson and Henry Jones (*Pete 'n' Tillie*), Richard Boone and Cameron Mitchell (*Hombre*), Eli Wallach, Arthur Kennedy, and Fred Clark (*Hemingway's Adventures of a Young Man*), and Whit Bissell (*Hud* and *Casey's Shadow*).

When asked what advice he would give to aspiring filmmakers, Martin Ritt replied: "Quit!". He explained, "I know I wouldn't talk the really good ones out of it anyway, so I just discourage everyone else...It's the most competitive business in the world. The wreckage is terrific and terrible. It's tough to be an artist in the U.S. or Canada, because if you're not a success, you're not an artist"

(*See great Dave: a whole article on Martin Ritt where you list every obscure film he ever made but nary a mention of Norma Rae. Great. -Eds.*)

NEXT HERALD DEADLINE: APRIL 1 (APRIL FOOL'S DAY). YOUR LAST CHANCE TO GET PUBLISHED (OR EVEN) IN A REAL NEWSPAPER. BRING STUFF TO ROOM 305, PHONE 4748 OR DROP BY FOR A VISIT IN RM 116 ANY WEDNESDAY 9-11 AM.

"smearing their musical excrement"

by Greg Anderson

The exploitative *Herald* editors have really gone too far this time. no sooner had I agreed to write a sensitive and intelligent music review for the *Innis* paper when I was informed that *Herald* was not financially equipped to sponsor my artistic endeavour. perhaps a lesser reporter might have succumbed to peer pressure and purchased a few worthwhile records; I, on the other hand, do not buy new albums with my own money. Since the *Herald* is too cheap to finance their own musical stock pile, I have decided to review any damn album that has been recorded in the past 20 years that happens to be part of my own record collection. For all those argyle wonders who were eagerly awaiting yet another indepth analysis of Simple Mind's latest album, go read *The Varsity*. Otherwise, you people are stuck with new reviews on old albums until I graduate, drop out or receive some money from the trashy *Herald*. Who knows, some of you trendy university-types might actually realize that meaningful music existed before bands like Tears for Fears began smearing their musical excrement all over North American radio stations.

Mention the name Van Morrison to most people and you may very likely hear one of two responses: "I've never heard of the guy" or even better "wasn't he the lead singer of the Doors?" There are, occasionally, those few enlightened music lovers who can identify or actually own a couple of Morrison's more popular albums (usually *Moodance* or *Wavelength*); but for the most part George Ivan Morrison remains relatively unknown to the general public. Not that this sad fact of life bothers the Irish singer; on the contrary, Morrison would probably be the first to tell you that he prefers it that way. Music has always been Van the Man's first love and first priority. He has little time or interest in anything else. Throughout his twenty years of dynamic writing and performing the uncompromising artist has never been overtly concerned with the demands of record companies, media critics or public approval. Nevertheless, one can't help but feel a sense of pity when considering the number of fine albums recorded in his career that have been unexplainably ignored. One such LP is Van Morrison's *Saint Dominic's Preview*. Released in 1972, this complex album exemplifies Morrison at his artistic best: combining his immense talent and uncanny intuitive powers with a diversification of

musical styles and moods. In the lively opening track entitled "Jackie Wilson Said (I'm in Heaven When You Smile)", Van Morrison displays his passion for rhythm and blues and his brilliant penchant for arranging horns. The fluctuating saxophone and trumpet rapidly playing up and down the musical scale, complement but never overpower the Irishman's unique vocals. Morrison's scat-like delivery (most prominent in the opening four bars and numerous choruses throughout "Jackie Wilson Said") gives his song an infectious and unforgettable quality.

The secret behind Morrison's success can be found in the singer's ability to amalgamate his own unique artistry and personality with traditional musical forms. Whether it's blues, rock, country and western, jazz or pop, Morrison never sounds like a musician attempting to imitate or reproduce a particular style; rather, Morrison adds, subtracts and combines different influences to create new musical experiences. Perhaps the finest example in *Saint Dominic's Preview* of Van Morrison conjuring up and exploring new and wonderful territories is "Listen to the Lion". This epic song represents Morrison's attempt to come to terms with himself, his music and his Irish heritage. In the intensely brooding "Listen to the Lion" Morrison's search for inner peace takes us on a journey through a mythical land. The military sounding cymbals and contrasting acoustic guitars (one playing high-pitched single notes while the other guitar is powerfully strummed) gives one the impression of marching over roaming hills and valleys. Half way through "Listen to the Lion" Morrison's vocals break away from the music's measured crescendos and lulls and begin to experiment with different sounds. He chants, stutters, repeats phrases and finally roars like a lion. It is at this symbolic point in his musical odyssey where Morrison transcends the petty confines of his physical surroundings and soars into the unknown.

After twenty years of making great music, Van Morrison has been quoted as saying he has grown tired of writing and performing. If Morrison does decide to quit the business, contemporary music will have lost one of it's finest and most under-rated performers to ever grace an album cover; but judging from the tragic lack of interest throughout Morrison's career, practically no one will notice.

TELLING STORIES AT INNIS

by Ceci Leigh

Can you recall being read stories as a child? And did you ever leaf through an old nursery or fairy tale book, only to come away feeling disappointed in the illustrations, and then wonder why those stories interested you so much as a child? Probably, you were captivated by the story teller, just as I was at the storytelling benefit for the Women's Centre.

On February 11, a screening of Kay Armatage's documentary film, *Storytelling*, was held in the Innis Town Hall. The benefit for the University of Toronto Women's Center was attended by about 50 people. Following this, Helen Porter, a professional story teller and teacher of English Literature at Woodsworth College talked about storytelling and ended the evening with her story, *My Almighty Grandmother*.

As Helen Porter explained, storytelling is deceptively difficult. The teller must convey his or her belief in what is being told and yet remain wise. As well, *she* must be physically connected with the feelings, thoughts and spirit of the story. Fine storytellers create images as they speak, so that the listener can visualize the story. Storytelling is a very physical art.

In Kay Armatage's film, seven stories were told and interwoven at once. The stories spanned a lifetime of experiences and dealt with themes like creation, birth,

adolescence, a magical marriage, the confrontation of death and resurrection. Nothing however, is so immediate or gratifying as a story told in person.

Storytelling is an art that has enjoyed a renaissance in the past 15 years. The story is always told as a narrative, for it is an expression of statements about being alive. Importantly, this narrative reminds the listener of his or her human roots in an increasingly complex society.

In the past, storytelling has been a means for women to develop a system of power and to protect themselves against injustices. For example, in the Inuit culture, there exists a hierarchy of storytelling women who ritualistically take a young woman into the wilds to tell her stories that will prepare her for her impending womanhood.

For the Woman's Movement today, story-telling has permitted women to express to one another who they are and what they are about. Enslaved black women in the United States told stories to protect their dignity, and once freed, they continued to tell stories to instill pride in themselves. Themes of community, identification, and the issue of humanity, integral to the Women's Movement, are communicated through the art of storytelling.

RECIPE

this month,...

CANDIED RUTABAGA

4 servings
5 minutes preparation
5 minutes cooking

Rutabagas are one of our most versatile and nutritious winter vegetables. While waiting for your casserole to finish baking, nibble on some raw rutabaga.

1 small rutabaga
1/4 cup orange juice

2 tbsps. butter
1/4 tsp. salt
1/4 tsp. ground black pepper

With a large, sharp knife, carefully slice off the top of the rutabaga. Set this flat surface on the cutting board and slice off four sides to make a square. Turn one of these sides down and slice off the bottom. Discard the paraffin-coated trimmings.

Cut half-inch thick slices and cut these into half-inch sticks. Set into a saucepan with orange juice. Cover and heat on high heat until steaming. Lower heat and simmer until tender-crisp (about five minutes).

Turn heat to high, remove cover and add butter. Saute until liquid has evaporated and rutabagas are golden. Add salt and pepper and serve.

WAR, PEACE AND MILITARISM IN HISTORY AND THE PRESENT



An International Conference sponsored by the
Harold Innis Foundation
in collaboration with the McLuhan Program in
Culture and Technology

March 7th - 8th, 1986

**Innis Town Hall, Innis College University of Toronto
2 Sussex Avenue Toronto, Ontario**

FRIDAY, MARCH 7, 1986

2:30 - 3:30 Registration

3:30 - 4:00 Welcome and Introduction

**4:00 - 5:30 MILITARISM IN THE ANCIENT
AND CLASSICAL WORLDS.**

Richard Lee,
Anthropology, University of Toronto

"Warfare and the Rise of the Ancient State"

John Rist,
Classics, University of Toronto

*"Attitudes toward Violence from Classical
Athens to Augustine"*

5:30 - 6:30

RECEPTION
(Innis College Dining Room)

**8:00 - 9:30 CONTEMPORARY STRATEGIES
OF THE PEACE MOVEMENT**

Seymour Melman,
Industrial Engineering, Columbia University

*"The Peace Movement Needs a Road Map, Not
a Stop Sign"*

DISCUSSANTS:

Herbert Schiller

Communications, University of California (San Diego)

Ian Parker,

Economics, University of Toronto

SATURDAY, MARCH 8, 1986

8:30 - 9:15 Late Registration

**9:15 - 10:45 WARFARE AND SOCIETY
FROM THE CLASSICAL TO THE
EARLY MODERN PERIOD**

Timothy Barnes,

Classics, University of Toronto

"War and Society in the Classical World"

Bert Hall,

History of Science and Technology, University
of Toronto

*"Transformations in Militarism from the
Mediaeval to the Early Modern Period"*

**11:00 - 12:30 THE POLITICAL ECONOMY OF
CONTEMPORARY MILITARISM**

John Tredennick,
Economics, Royal Military College

"Military Keynesianism"

Ernie Regehr,

Peace and Conflict Studies, University of Waterloo

*"Defence Industries and Dependency in North
America"*

12:30 - 2:00

LUNCHEON
(Innis College Dining Room)

2:00 - 3:15 NUCLEAR WARFARE

Kenneth Hare,

Department of Physics and Provost, University of Toronto

*"Nuclear Winter: Scientific and Social
Perspectives"*

DISCUSSANT:

Derrick de Kerckhove,

McLuhan Centre, University of Toronto

**3:30 - 5:30 WAR AND PEACE IN THE
NUCLEAR AGE**

Reginald Whitaker,

Political Science, York University

*"Origins and Transformations of the Cold
War"*

Anatol Rapoport,

Peace Studies, University of Toronto,

"War without Hatred"

Ursula Franklin,

Metallurgy, University of Toronto

"Prerequisites of Peace"

DISCUSSANT:

Dorothy Smith,

Sociology, OISE.

5:30 - 6:30

RECEPTION
(Innis College Dining Room)

Registration: Advance Registration \$30 (\$35 at the door)
Advance Registration, Students and Unemployed \$15 (\$20 at the door)
(A discount of \$5 will apply for members of the Harold Innis Foundation).

Please make checks payable to the Harold Innis Foundation.
Registration includes admission to reception and to Saturday luncheon.

FOR FURTHER INFORMATION AND REGISTRATION, PLEASE CONTACT

ROGER RIENDEAU or AUDREY PERRY
978-7023 or 978-3424 978-4332

Innis College, 2 Sussex Avenue, Toronto, Canada M5S 1J5

SHOOT YOUR WAD

by David Reeve

A couple of months ago, I was standing in line at a cashier in the U of T bookstore. While I was waiting I noticed a book about Papua New Guinea. It was by a young woman who had spent some time there travelling alone. I bought it because I, too, had travelled around the country at about the same time she did.

What the experience convinced me of more than anything else was the importance our environment has in determining what sort of life we lead. For a week I stayed in a bamboo hut in a little village in the middle of the jungle. While I was there, I got to know a guy who was about my age. The thing that struck me was the difference between our lives. Here he was in the middle of the jungle, having grown up among a small group of people, all of whom he knew very well. He'd spent his days gardening (they had a large cleared area where they grow a small variety of vegetables) and playing sports and helping to build huts. This particular village was connected to the outside world by a playing field that doubled as a landing strip. Light airplanes were flown by missionaries whose job was to convert the natives to some form of Christianity. The various religious groups had divided the accessible villages up between them, i.e. some were "Anglican", some were "Protestant" and may were "Seventh Day Adventists". This created a lot of social unrest in the village I was in because half of the people wanted to stick to their old beliefs, and the other half had been converted. The ones who had been converted, of which my friend was one, told the others they were going to burn in hell for not believing in the right God. Needless to say, this was somewhat disturbing to the other villagers.

When I asked my friend why he believed what the missionary said, he had a hard time understanding what I meant. He couldn't comprehend that what the missionary said might not have been true. Such is the impressive power of modern technology; I think the association the missionaries had with planes was more of a factor in fostering belief in what they had to say than anything they actually said.

When you spend a long time away from the trappings of modern civilization (as I did later on in my travels), when you unexpectedly come face to face with it again it really impresses you. Things I now take for granted again, temporarily blew me away on first encountering them after spending time in a primitive society. How much more impressive would western technology seem to the natives who'd never seen anything more man-made than a bamboo hut. It is this impressive quality of our technology that has converted more natives than any sort of spiritual awakening.

Anyway, the major realization that I came away with was how different my life would have been had I been born in this primitive setting. If my friend and I had somehow been switched at birth so that I grew up in his environment and he'd grown up in mine, discounting hereditary factors, it's been him writing this now and I'd still be back in the jungle.

If you have any thoughts on this, drop me a line, rm 305, Innis College.

Till next time.

David.

SCAT!

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Innis College
Writing Lab
Room 314
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Purpose: To teach you how to write better, no matter how well or how poorly you write.
Method: Individual tutoring, based on your own work.

Hours: Mon., Wed., Thurs. 9-5; Tues. 9-1; Fri. 1-5.
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When can we use the Innis Writing Lab?
Innis students can consult us about written work assigned for any university course they are enrolled in. Any student enrolled in an INI course can consult us about written work assigned for that course.

Who we are

Three experienced tutors work in the Writing Lab:

- Evelyn Cotter, Director
- Roger Greenwald
- Roger Riendeau

What we do, what we don't

We will:

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- try to improve your ability to revise your own work
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we will:

- go over your test paper with you

We will NOT:

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 - routinely correct all your technical errors
 - estimate what grade you will receive
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Realize that we are here to help YOU, whether you're shaky or confident, whether you fear writing or enjoy it.

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Come and consult us about your work at any stage, even when you first receive your assignment. If necessary, you can consult us several times about the same assignment.

Start your work as early as possible; plan to bring us a completed draft in advance of the due date.

What we are doing about the English Proficiency Test

All newly admitted degree students are now required to write an English Proficiency Test.

If you received a 'Fail' or a 'Marginal Pass',

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for an appointment, phone 978-4871

Muister
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with cartoonsssss

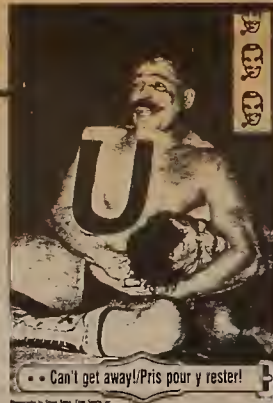
wed
march
5 7:30
innis townhall
FREE!

"These cookies are awesome"



Paul wants it all! / Paul est ambitieux!

good times,...



Can't get away! / Pris pour y rester!



Strangle hold! / Tenu a la gorge!

dancin'

Frenzy

Meatcutters...

INNIS

pi

"Oh, Sally!" said Craig.
"Wild Mushroom Salad with
Radicchio and Radish Sprouts!
It's my favorite!"
"And that's not all!" said Sally.
"Later we will have Cold Poached
Chicken with Walnut Basil Pesto."
"Oh, Sally!" cried Craig.

MARCH 1st 8:00 PM→

SPORTS

WINNERS



by Andrew Liebmann

Men's water polo: We win!

That's right, our only men's Div 1 team is on top after two thirds of the regular season has been played. We have beaten the second and third place teams quite handily, and suffered our only loss to the lowly, last place Engineers.

That loss came as a direct result of poor participation. Playing shorthanded against a team who were able to put in substitutes frequently left our best players constantly double-teamed by well rested opponents. Under conditions like that it was a wonder we could even keep it close.

When we do have a full team of seven, we win. Strong performances come from several players, including a relative newcomer, David Marcovitz, who shows the potential to become a solid team member with only a little more improvement. All we need now are some extra players so that we can have substitutes.

With more participation (or even some fan support) we are a shoo-in for first place, and the Div I championship. The only requirement to be on the team is the ability to swim. Any Innis student, male or female, who can squeeze into a bathing suit is welcome. Go with the winners.



WOMEN'S HOCKEY

By Vicky Zeltnis

The regular season play for the Innis/UC Women's Hockey team ended in early February with a season record of 2 wins and 5 losses. In the second last game of the season the team whipped St. Mike's 11-1. Goals were scored by Melanie(3, Innis), Judy(2, UC), Barb(3, UC), Anna-Marie(1, Innis) and Rachel(2, UC). This was by far the most enjoyable game of the season. Thanks must be extended to all team members with a big thank you going to our coach Leejimm and his co-coach Pete. The annoyances of early hours and a make-shift equipment bag were more than offset by the fun, exercise and camaraderie enjoyed by all. So long to the vets, we'll miss you.

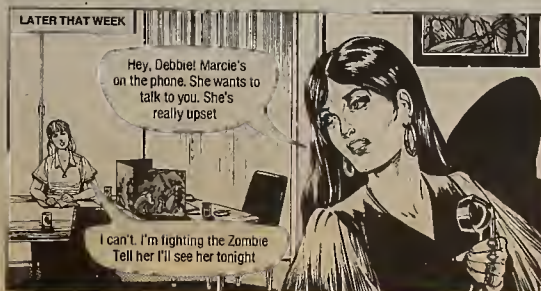
CHAMPS: CURLING MANIA

by The Team

General Manager Andre Czegledy was unsure of what his hastily assembled rink of curlers (Bruce Tarr Lead, Sally Kerwin vice, Richard Marcovitz Second, Sigali Balshine Lead) would be able to accomplish in their first bonspiel, the U of T Coed Tournament held on Jan 21st at the Terrace. Said Czegledy, "Tarr knows his ice better than Mr. Freeze, and Balshine can outswipe Vince, but Marcovitz and Kerwin are inexperienced and will have trouble with the tricky in-turn on the unpredictable Terrace ice". Czegledy added, "One win out of 3 would be an unqualified success". Innis Broomies, however, stood the U of T intramural Co-ed curling world

on its ear by recording 3 straight shutout wins in the A division, claiming the Jonathon Tuttle Memorial Trophy. The scores were 3-0 over Pharmacy A, 5-0 over Law and 4-0 over Pharmacy B in the finals.

Tarr's poise under pressure inspired the other three Broomie to hitherto unattained levels of play. Despite playing without the \$1000 of state of the art equipment vice Kerwin budgeted for, the technical competence of the game was unusually high. A victory parade is tentatively scheduled for Feb. 14, and following that a Dance will (was -- ed) held in the team's honour at the Innis Cafe.



INNIS ATHLETIC BANQUET

By Michael John Powers Zryd

Hey guys,

Innis Awards Night. An orgy of self-congratulation that rivals even Trinity's semi-formal. An extravaganza that combines the best and worst elements of the Academy Awards and The Super Bowl to create an event which outstrips both in tack elegance and mean-spirited comaraderie. Fun for the entire family.

Thursday March 27. The night before Easter break. Innis Pub. Maitre d': Fuzz. Dinner is served at 6 pm and what might

be the final Innis dance of the year revs up when all the plastic ... oops... silverware has been passed out. Admission is by ticket only and beer is 50 cents. Tickets are free but must be picked up in advance from your team rep or one of the CoEd, Women's or Men's Athletic Reps.

Who's invited? Athletic participants (players, coaches, spectators) from Innis (or UC if a combined team) in men's, women's and co-ed sports. And a friend if you'd like.

Boom.

HOCKEY PARALYSIS

By Steve Gold

Yea, we've heard it all before. Big deal. So the hockey team keeps winning. So what. It's yesterday's news. Sure. Derek Matthews keeps scoring. Rob's still sarcastic. Tim keeps falling down. Arty's still trying to bum beers and Brad's going back to Europe. Again. Greece this time, the fool. But really -- no one cares, I mean really cares. Ha! I mean, haven't we all seen this before somewhere. Maybe on *Different Strokes*. Really, the whole thing's so passe. I'd rather be anywhere than at a Hockey game, maybe even at a College Council meeting. Really.

MEN'S VOLLEY-BALL: DOES ANYBODY REALLY CARE?

by Andrew Liebmann

Now that the end of the regular season has come, I can finally tell the real story behind this year's Men's Volleyball team.

Winless, yes. But boy did we have fun! A regular corps of players showed up to our games and practices, and we were always guaranteed to play a good game.

The season ended with well played, close matches against PHE and Erindale. For these occasions, as with several of the matches this season, our team featured the valuable addition of talented, beautiful, and energetic women. Fun for everyone -- that's what we're all about.

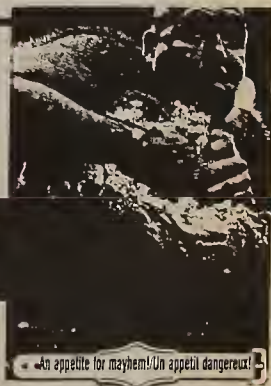
Thanks to all who played. Sign the petition to name next year's team the "Beaming Seagulls". Bouncy bouncy bouncy!

I N N I S

Athletic BANQUET

THURS MARCH 27

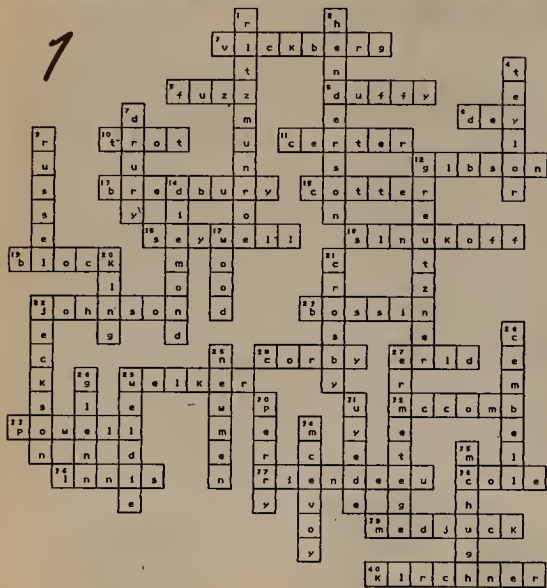
ALL INNIS ATHLETES INVITED



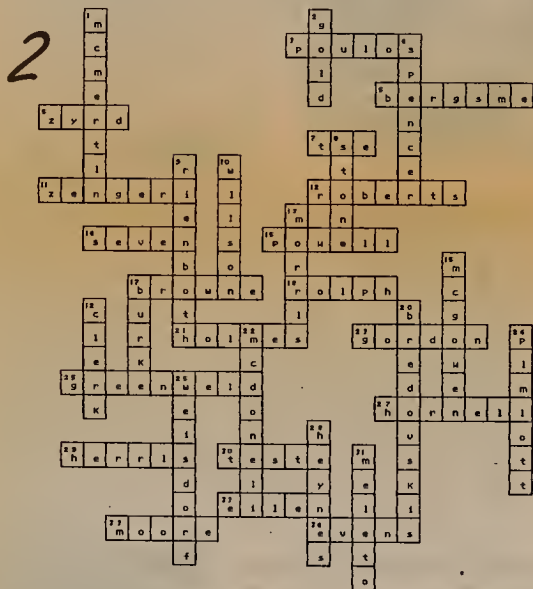
An appetite for mayhem! Un appetit dangereux!

FUZZ'S TRIVIA ANSWERS

(see the January Herald)



Innis people trivia 2



THANKS PIERRE,...



photo by Strip Tarvel

SCAT!

IS COMING!!!!

!!!!!!!!!!!!!!!!!!!!

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